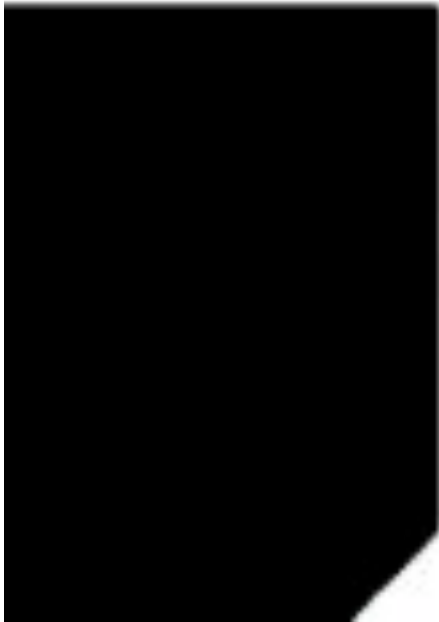


...inate it - a private alternative would
... a public approach did not - and
... uiet from an unenforceable public right
... commodity, available for purchase by
... ould afford it." - Emily Thompson



There is a strong group of both and their predecessors
with the 1st Secretary
with the with a constant trying in their way
and a third for others who thought it to be an open field

They all have an strong feeling as the strongest form is
the "Lunar Stone"

SOUNDWALK #2

Cal Fish

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2016

"Soundwalk #2" was arranged for the Geographies of Sound 2016 course at Bard College

"developed in collaboration with Prof. Natalia Fedorova at Smolny College of Liberal Arts and Sciences St Petersburg State University (St. Petersburg), Professor Emilio Distretti at Al-Quds Bard College of Arts & Science (Palestine), and Professors Maria Sonevitsky and Olga Touloumi at Bard College (Annandale-on-Hudson, NY).

There is an accompanying recording or Simultaneous Poem which is a collaboration of 6 recordings.

A recording of a Pizza Restaurant on Broadway in Bushwick Brooklyn on March 21st 2016, Starting in a Pizza Restaurant where a Donald Trump rally played loudly on a TV. The volume on the tv was turned up during the recording, we walk out, and street traffic can be heard.

A recording of a Anti-Fracking/Bernie Sanders Rally in Kingston NY on April 4th, 2016, starts with a the cheering synchrony and crowd noise that could be heard at a sporting event, then a spokesman and then virtual guest gives testimony.

A recording of a radio broadcast of a baseball game, Orioles vs. Yankees, on March 18th, 2016

A recording of a walk at Bard College, around 5:45 AM ,on April 15th, 2016, where Birds and Footseps can be heard.

A recording from the street in Bushwick Brooklyn on a morning in February 2015.

Walk to a shopping center or mall,

“Dear Architects, sound matters”

Noise Exists: Personally,
on a spectrum of familiarity, examination,
and mental and physical tolerance.

Noise Exists Personally, diffusing around
Earth through a new human-centric
kaleidoscope.

**"When the world was quieter
and sonic incursions fewer,
privacy was effectively secured
by walls...and vegetation. When
physical and acoustic space
were more congruent the latter
required no special attention."**

-R. Murray Schaffer

*Imagine when our walls of vegetation
functioned not to block unwanted
sounds, but as sounding extensions of
the landscape.*

*You're leaning into the sound, crickets
and moving leaves can be allowed to
grow louder.*

Many condemn the term soundscape, and prefer to consider the sounds we experience as part of the landscape. However, the sounds we experience in most societies seem to be very much divorced from physical process and features of a landscape

Technologies forgo physicalities

"Like a landscape, a soundscape is simultaneously a physical environment and a way of perceiving that environment; it is both a world and a culture constructed to make sense of that world"
-Emily Thompson

IT, is a physical thing, energy dispersion, but also a mentally oriented map of sound making and listening strategies which interpret and inform that energy dispersion, as well as the conditions determining whose voice is "loudest" or "who gets to hear what."



"...drowned out by the technological crescendo of the modern city" —Emily Thompson

What does it mean to say that "physical and acoustic space were more congruent"?

Well,

Loud Sounds which once could be attributed to observed physical events and processes are now experienced with similar volume and a shrunken and often invisible physical scale.

Our technologies collapse and shrink the physical processes that produce the sounds we hear.

Our technological scale shift warps our sonic perspective.

Thompson writes that "sound was gradually dissociated from space until the relationship ceased to exist"

Microscopic physical events inside cell phones and programmed chips lend us sonic events which are *life size!*

Life Size Sounds from a tiny and increasingly complex computer biology



The Mimicry! The Trickery!
the superimposition of any sound onto any situation is no longer surprising.

"The Present moment has been deleted.

Any sound can be you." —Paul D. Miller

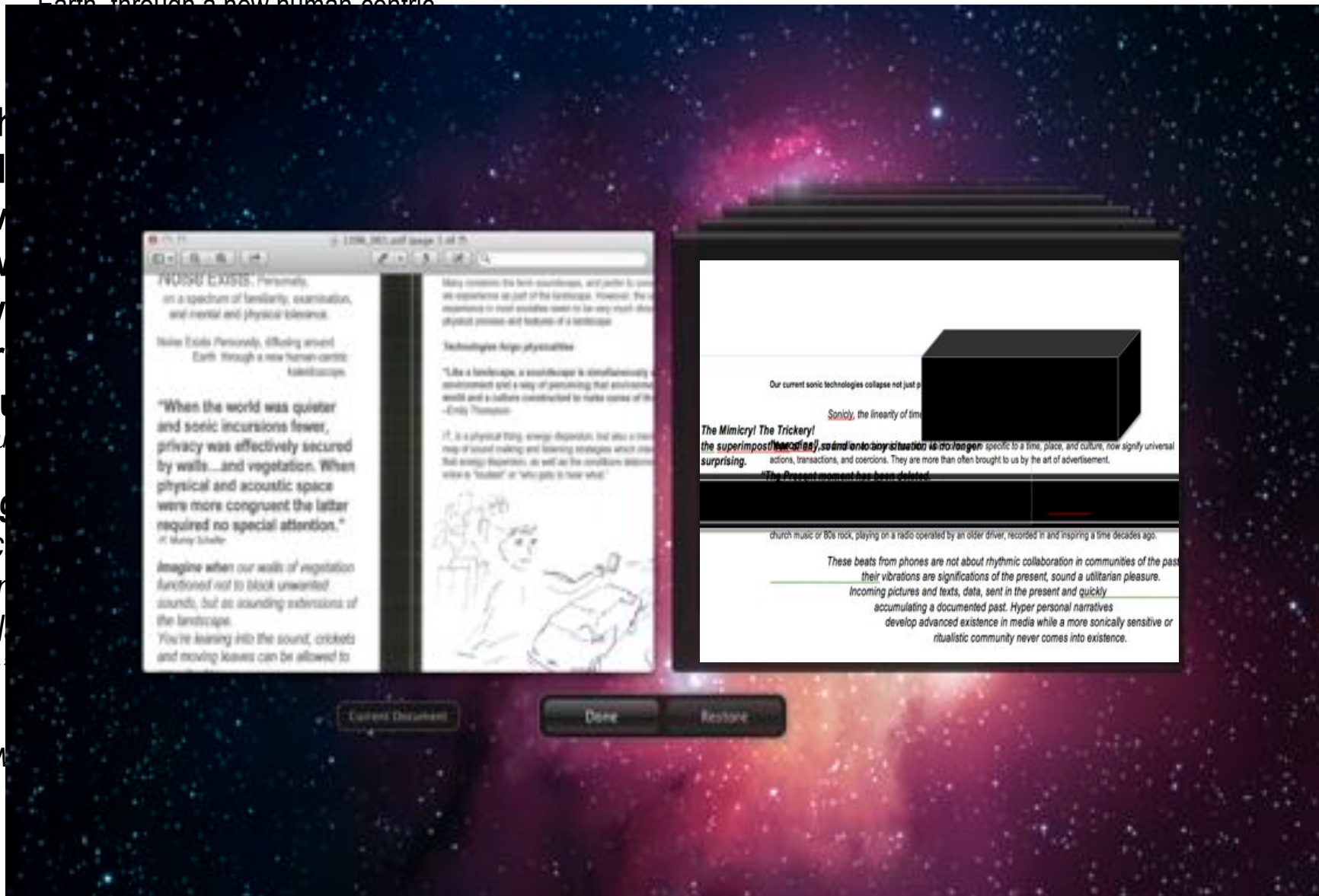
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Where do “walls of vegetation” still stand?



Learn in and Listen

for a dialog which knows no known language of letters

⋮

Where do "walls of vegetation" still stand?

Walk to a wall of vegetation,

Lean in and Listen

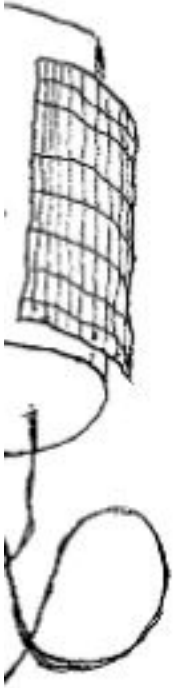
and try and mentally map a hierarchy of sound,

Walk to a wall of concrete and mentally map hierarchy of sound,

What sounds are combining or cancelling?

What processes dominate the attention of your ears?

Depict these maps next to each other on a piece of paper and compare them.



y for a dialog which knows no known language of letters

..drowned out by the technological crescendo of the
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at does it mean to say that "physical and
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What sounds are combining or cancelling?

d Sounds which once could be a
physical events and processes are no
volume and a shrunken and often invi

Soft coercion, the city, and the recorded female voice 23

Nina Power

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Life Size Sounds from a tiny and increasingly complex computer
biology

Microscopic physics lend us so
Life Size Sound biology

anomalous sounds of animals in the city point to a new, delocalized, even evaporated kind of urbanism, one in which the urban and the rural interpenetrate each other. This haunting serves to point us away from the cramping idea of location, of the factitious and reactionary notion of the here-and-now that hovers around every notion of the soundscape, and to adumbrate a newer, more conjugated, and convivial auditorium of the world.

...tant self-enclosure of human sound. Even as it points to characteristically urban spaces of the modern world, the city point to a new, delocalized, even evaporated kind and the rural interpenetrate each other. This haunting cramping idea of location, of the factitious and reactionary-hovers around every notion of the soundscape, and to , and convivial auditorium of the world.



The Mimicry! The the superimpositi surprising.

“Th

Do we have synchronize

Kinetic Ear

Songs of certain cultures are "an archive of ecological and aesthetic co-evolution"

-Steven Feld

In Western Culture music production reflects the dissolution of a harmonious period for earth's physical environment



Apple inc is the new Apple. The sounds it markets reverberate across the globe in societies which were once vastly different, but are now increasingly the same.

However, the feeling one gets is not of bearing witness to a transcendent synchronization, but the erasure of personally and communally unique and potent sonic cultures.

Our sounds of communication are stemming not from our connection to each other or our home, but from our interconnection to corporate entities.

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the latest beheading by fanatics in American election. For every one you see spewing out of them a diffusions, indignations, opinions, as a set of interested parties and differing out their partial resolution.

It's clear that each object – each creates a different pattern of emotions, of disagreements and agreements, but there is a hidden continuity coherence in what we are attached gathers around itself a different relevant parties. Each object triggers passionately differ and dispute. also offer new ways of achieving having to agree on much else. objects – taken as so many issues ways that map out a public space ferent from what is usually reco label of “the political”. It is this geography that we wish to exp catalog and exhibition.

Walk to any place where people gather

Sit or walk where you can hear the sounds coming • Labelle, "Steps, Gait, and Rhythmic Journey Forms"

Listen to the sounds playing in passing cars or on intercoms or from stores.

Making

patterns come to afford patterns of embodiment and behavior through the ways they are responded to as entrainment devices." Entrainment aids in locating features in the environment to provide security and safety, through an unconscious alignment, as well as enabling self-expression by which one may find place, or escape it.

You

Claiming an informal space within the everyday, the walker might be said to push against "official" scripts through the force of crossing the street, or side-stepping the crosswalk for an alternative path.

Make a timeline and plot the times you think you remember the sound and then connect them all to a point labeled

with today's date.

Our current sonic technologies collapse not just physical space, but **also time and culture.**

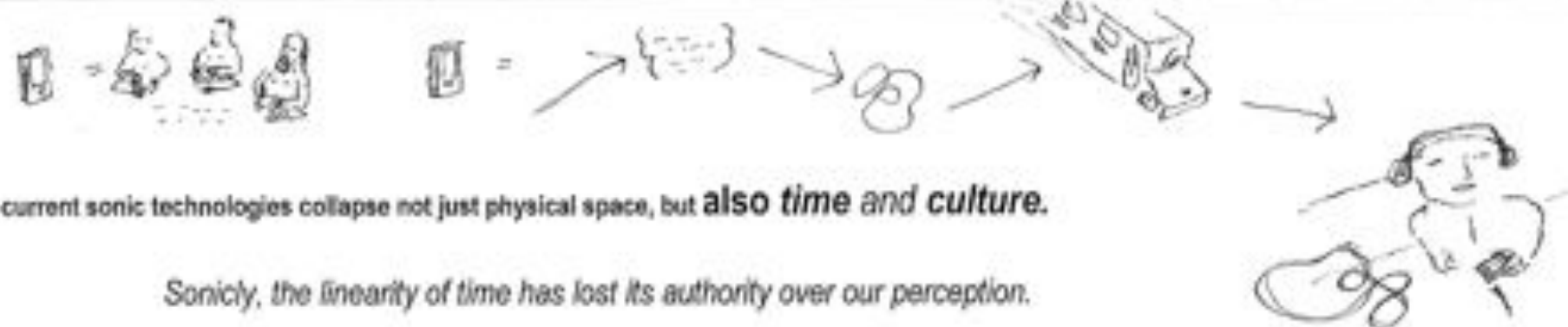
Sonicly, the linearity of time has lost its authority over our perception.

“earcoins”, or familiar and iconic sounds, which once were specific to a time, place, and culture, now signify universal actions, transactions, and coercions. They are more than often brought to us by the art of advertisement.

The air of a school bus going 45 mph in the present

can be oversaturated with temporally fluid “exotic” and familiar beats and beeps from *smartphones* of kids who know no else, church music or 80s rock, playing on a radio operated by an older driver, recorded in and inspiring a time decades ago.

These beats from phones are not about rhythmic collaboration in communities of the past, their vibrations are significations of the present, sound a utilitarian pleasure. Incoming pictures and texts, data, sent in the present and quickly accumulating a documented past. Hyper personal narratives develop advanced existence in media while a more sonically sensitive or ritualistic community never comes into existence.



Our current sonic technologies collapse not just physical space, but **also time and culture.**

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“Hearing is a way of touching at a distance”

Sound as Evidence

Sounds like the Mall of America: Programmed Music and the Architectonics of Commercial Space

Jonathan Sterne

“The liquidation of the individual is the new signal of the social situation” –Adorno

Sound technologies are not inherently flawed, but at present, the way we consume and are consumed by sound is.

“I want to be absolutely clear here: while the capitalist and consumerist market structure of mass mediated music contributes to a larger divide between performer and audience, with fewer performers and a larger audience, this is not necessarily a quality inherent in recording and transmission (mediation) of sound itself...we should be wary if critiques of mediation qua alienation”
–Jonathan Sterne.

Do we have no better dance than synchronized shopping?

of as an answer to that absence, but it is really part of a larger experiment: what happens when we begin to think about space in industrialized societies *acoustically*? How is sound organized by social and cultural practice? How does it reflect that practice? These are old questions for ethnomusicologists

church music or 80s rock, playing on a radio operated by an older driver, recorded in and tripping a time decades ago.

These beats from phones are not about rhythmic collaboration in communities of their vibrations are significations of the present, sound a utilitarian pleasure incoming pictures and texts, data, sent in the present and quickly accumulating a documented past. Hyper personal narratives develop advanced existence in media while a more critically sensitive ritualistic community never comes into existence.

Our current sonic technologies collapse not just a

Sonically, the fineness of time

The Mimicry! The Tricky!
the superimposed/mimicry! the simulation/mimicry! is not an genre, specific to a time, place, and culture, now signify with surprising. actions, translations, and connotations. They are more than often brought to us by the art of advertisement.



Walk to any place where people gather for public transportation
or to buy things,
or to simply sit,

Sit or walk where you can hear the sounds coming from people's phones, mouths, and speakers.

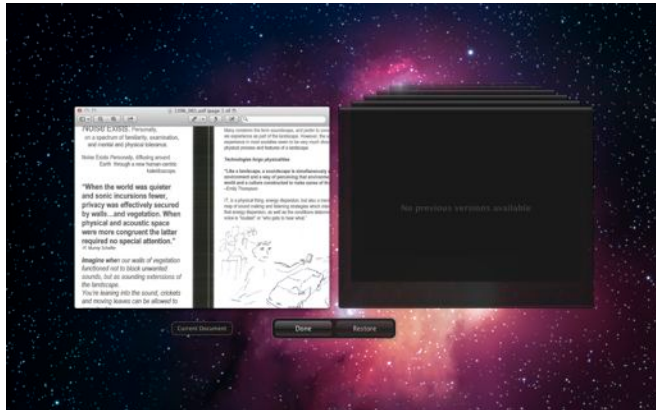
Listen to the sounds playing in passing cars or on intercoms or from stores.
carry a writing utensil and paper.

Making inferences and guesses assign each sound you hear a year when it was,
or may have been recorded, written, or undergone a new adaptation or
interpretation.

You can assign sounds multiple dates and don't have to be super confident.

labeled Make a timeline and plot your dates, and then connect them all to a point
with today's date.

Intangible Heritage

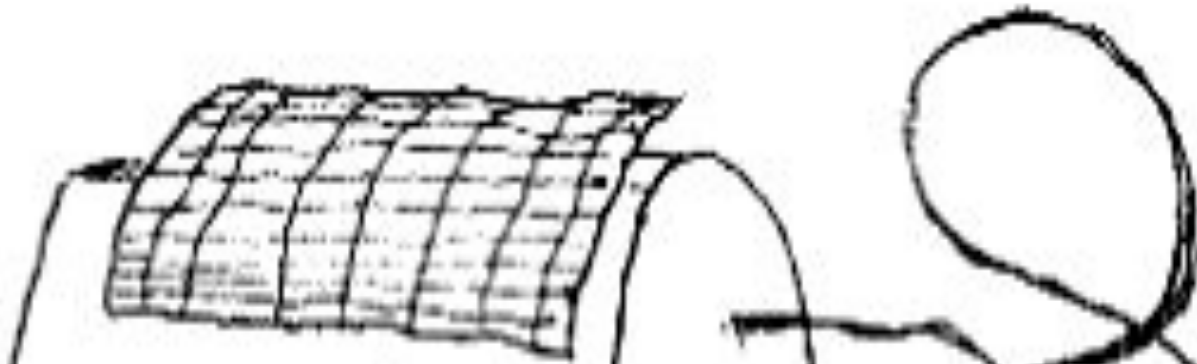


Songs of certain cultures are “an archive of ecological and aesthetic co-evolution” –Steven Feld

In Western Culture music, current trends of production reflects the dissolution of a harmonious period for earth’s physical environment.

Relative to sonic cultures informed by the sounds and acoustic relationships in nature, The sounds we produce and share are in stark indifference to the well-being of our environment.

Our music is rarely mimetic of nature and instead more often samples noises of industrialization and technological advancement



"As the physical nature of noise changed, so, too, did attempts to eliminate it...a private alternative would succeed where a public approach did not...and transformed quiet from an unenforceable public right into a private commodity, available for purchase by anyone who could afford it." -Emily Thompson



*There is a young group of kids and their grandparents
who live in Brooklyn
who live with a constant ringing in their ears,
and a thirst for silence which was thought to be un-quenchable.*

*They sit now on stoops waiting as the youngest runs to
the Corner Store.*

They pool their money together to buy a pack of blank tapes

*The child runs back,
winked hands unwrap the package,
young hands slide the tape into a player*

*eyes reach out across stoops and all press play in
synchronization*

*In Headphones and Large Speakers,
The blank tapes playback
against and into the noisy city*

